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ABSTRACT

Suggestopedic language teaching, which is based on Lozanov's theories and their applications to teaching, is discussed. A language course based on suggestopedia covers a large amount of material in a very short time. This approach is designed to stimulate the student to assimilate a considerable amount in a short time, enabling him to use the language as a communication tool as early as possible. In addition, the beginning of a course is treated as a particularly sensitive and important time, since the initial phase may largely determine the learner's language behavior. From the very first minutes of a suggestopedic course, the student is involved in quasi-real communication. The 12 students who make up the group are involved in the first dialogue, the theme of which is "getting acquainted." The important elements in this teaching approach involve freeing the student quickly from inner tensions, because after a brief contact with the language, conversation with a neighbor is achieved. It is suggested that the basic instructional materials of the suggestopedic course satisfy the student's need to communicate by providing him with the means of doing so without undue concern for linguistic progression. The materials should also take into account emotional factors that may have unconscious repercussions on learning. Further discussion concerns adult groups in a suggestopedic language course, the application of music for deep psychopedagogy in language teaching, and teacher and student roles. (SW)

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DEEP PSYCHOPEDAGOGY
IN LANGUAGE TEACHING

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DEEP PSYCHOPEDAGOGY IN LANGUAGE TEACHING

Near the end of the sixteenth century, Londoners interested in learning French gravitated to "The Golden Ball", an establishment run by a French Protestant exile. His book, The French Littelton. A most easie, perfect and absolute way to learne the French tongue, set foorth by Claudius Holyband Gentil-homme Bourbonnois (Holyband, 1609), ran to nineteen editions from 1576 to 1639 and won him a considerable reputation. The originality of the method lay in its simple basic principle: students were to learn French faster and more easily by being immersed in everyday situations as quickly and realistically as possible. Consequently Holyband abandoned the customary system of presenting rules of grammar and reading, and instead wrote dialogues to be read aloud; to make this easier, phonetic indications were included. Grammar was presented as the dialogue progressed. There were also translation exercises, topical discussions, vocabulary comparisons and a few etymological explanations. Finally tidying up the classroom provided an occasion for reusing the material studied. The master's final word of advice to his students is as follows:

"Repeat after supper the lesson you wish to learn tomorrow morning; and read it six or seven times; then, after saying your prayers, sleep on it; you will find that tomorrow morning, you will have learned it easily and early..."

Who can afford to smile today at the procedures of Holyband, whose real name was Claude de Sainliens? The success he achieved at the time proves that his teaching was effective, and the most recent "innovations" of our day, based on learning psychology, incorporate several aspects of his method.

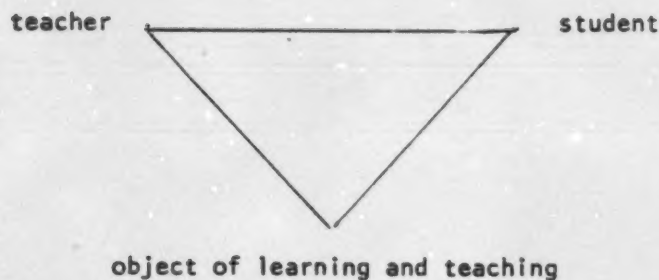
Nowadays, we can no longer isolate language learning from learning in general and considering only linguistic factors in acquiring a second or foreign language. In 1973, E. W. Stevick called on all those involved in language teaching to direct their attention to what he called "the dimensions of depth" (Stevick, 1973). This means all the psychological dimensions of learning which pertain to the students' motivation or the teachers' behaviour, the relationships between the teachers, the students, the language being studied, the methodology and the conscious or paraconscious perceptions surrounding any learning situation. Stevick thought that in light of this, specialists in other fields could provide essential assistance in language teaching.¹

Specialists in field other than linguistics have indeed provided us in recent years with audacious original formulas which leave the beaten track and bring a new slant to traditional views on teaching. The starting point of these new approaches is not essentially a linguistic one, and they are aimed at solving what Stevick calls primary problems rather than secondary ones.² Among all these innovative attempts, the work of Dr Lozanov holds a truly remarkable place. It would not be superfluous to describe it once again, for there is a growing interest everywhere in the avant-garde teaching method he developed and is still continuing to perfect.

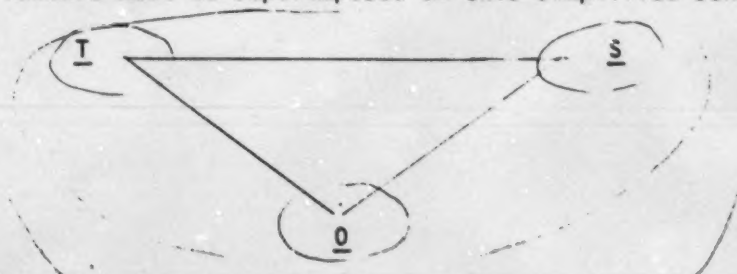
GLOBALITY

The key word in Lozanov's teaching system may well be globality. Instead of considering only one part of the human being in a learning situation (his rational side?), Lozanov considers him as a whole, the sum total of conscious and unconscious, logical and emotional, physical and intellectual elements and so forth, and he follows up the consequences of this. Naturally, years of experimental research went into devising a system which would make the proper provision for all the different elements entering into the teaching process. This research, conducted at first in the field of psychiatry (which resulted in the creation of integral psychotherapy in 1965, among other things³), gave birth to a special science which Lozanov himself baptized suggestology. This science studies the relations between a person and his environment and the effects of the environment on the person's behaviour. Environment must be understood in the broadest sense, as physical, sociological, psychological and cultural environment, and influences must be perceived at both conscious and unconscious levels. "At all times and in all facets of communication we communicate with one another not only logically and consciously but also unconsciously and emotionnaly" (Lozanov, Markley, 1975, 282). The field of emotion and the paraconscious is called suggestive by Lozanov, because it is not controlled by reason and its logical criteria. "Present methods of instruction, in fact all methods of instruction, are not based on suggestive principles, but on the basis of psychological and psychopedagogical principles. They are good enough but not good enough to be applied today or in the future" (Lozanov, Markley 1975, 282). What Lozanov's pedagogy tries to do is include in its basic tenets the principles of suggestology; hence his integrated pedagogy is called "suggestopaedia".

Any teaching situation involves the "eternal triangle". (See next page)



Between these three "elements" there exist mutual relationships which "condition" the actual learning. If, for example, there are tense, hostile or aggressive relations between student and teacher, the learning process will suffer the consequences. By the same token, if the learner attaches importance to the object of study, there is a good chance his learning will be successful. If the teacher handles a subject with which he is not in harmony, his teaching will reflect this, and so will the learning process. All this may occur consciously or subconsciously. These factors are too often forgotten, despite their great importance as revealed by suggestological studies. The triangular relationships outlined in the theoretical description of a teaching model must be considered at two levels: the conscious, rational level and the paraconscious, emotional, affective level.⁴ In addition, environmental factors must be superimposed on this simplified schema.



The immediate physical, psychological and sociological environment, whether particular or general, large or small, also has certain repercussions on the teacher and the learning process. A windowless room painted in dark colours may impede the progress of teaching, regardless of the teachers' and students' good will. Many examples could be chosen from a wide range of contexts to illustrate this point: is it easier to learn a dead or a living language? Should only gifted people study mathematics?⁵ Do people learn a second language better for recreational or political purposes? Negative conditioning may have taken place before the learning process begins, among adults in particular. Such conditioning unconsciously affects learning by creating mental blocks, or in other words bringing into play the psychological defence barriers uncovered by suggestological research.

The value of suggestive pedagogy is that it starts with a comprehensive analysis of the learning situation in which the people involved are considered as whole human beings. It would be wrong to reduce Lozanov's pedagogy to a few recipes for improving teaching. "What is essential is enlarging the perspective in which learning (of languages or whatever else) occurs, to take into account as far as possible all the dimensions and potentials of human beings" (Racle 1977a, 211).

COMPONENTS

The tools employed by suggestopaedia must therefore be seen as components of a whole which derives maximum effectiveness from its very wholeness and is based on firmly established principles.⁶ The purpose of these tools is to facilitate and accelerate learning, both by reducing the negative effects of the previous or present environment to a minimum and by reinforcing the person and his known or unknown resources. This dialectic movement has often been described in terms of suggestion and desuggestion. The two poles of the process must not, however, be seen separately as two successive phases but rather as constantly integrated. Dr Lozanov stresses this when he speaks of "the inseparable unity of these groups of psychological, didactic and artistic tools" (Lozanov 1977, 4), and adds: "Neither the principles nor the suggestive tools change, but they can be achieved simultaneously at any point in the learning process" (ibid).

The presentation of some of the components of this suggestive gestalt must therefore not be allowed to mislead the reader. For analytical purposes, the system must be divided into segments, but its effectiveness is bound up with its global nature. A motor only works when all its parts are assembled.

TYPICAL STRUCTURE OF A LANGUAGE COURSE

Suggestopaedic language teaching has already been described (Racle 1975, 237).

"A first course is covered in a period of twenty-five successive half days - twenty-two are devoted to the actual teaching, leaving three for tests and a final presentation. Each half day contains three hours of instruction - the students come either in the morning from 8:30 to 12:00, or in the afternoon from 1:15 to 4:45, and have a half-hour break in the middle of the period. Thus a complete course is covered in sixty-six hours.

"During this time the students are exposed to a linguistic content approximately equivalent to that of the first level of one of the courses in current use, such as *Voix et Images de France 1* or *Dialogue-Canada 1*. The students are taught about 1900 lexical units, a fairly

complete grammar program (the French course contains the present, future, immediate future, perfect, imperfect and imperative of verbs; and the English course contains the simple or habitual present, present continuous, present perfect, present perfect continuous, imperative, simple past, future with 'will' or 'going', past continuous, habitual past and, of course, a considerable number of basic structures.)

"Each group is made up of twelve students and the ideal, according to the teachers at the Sofia Institute, is to have an equal number of men and women".

Several elements in this program have an important effect on learning. Doubtless the most striking feature is the large amount of material covered in a very short time. The rate at which the material is presented may influence the learning process itself, as shown in a paper written in 1972 but not published until 1977 (Racle 1977, 22-23). "The speed or rhythm at which the material is presented to the students is seldom considered a factor which may have a direct influence on learning speed. In the methodological notes or prefaces to the manuals for many methods speed is not even mentioned. Even the average or desirable time to be devoted to a lesson is rarely indicated. Occasionally there is some vague reference to a certain rhythm or cadence to be given to a lesson, but nothing more. Emphasis is laid rather on the mastery which must be attained at one stage before moving on to the next... What appears on closer inspection? Several presentations and lengthy explanations: in attempting to simplify the student's job by helping him to understand the message, do we not end up making it more difficult? If long explanations are needed, the subject must be hard to understand, and the more we explain, the harder the subject must be. This creates anxiety in the student (the fear of not understanding) and makes him withdraw (from the difficulty). There is often much repetition as well. Does it not have the same effect? 'It's hard, it's complicated, I can't manage it,' thinks the student. Moreover, mistakes are corrected pitilessly until perfect or near-perfect results are obtained.

When the semantic groups have been perfectly understood, the students should repeat them, in perfect imitation of the phonetic groups recorded on the tape... (VIF 1970, 15).

"Meanwhile time passes and monotony sets in. The endless time spent on material gives the student the message that it is hard, he is not succeeding, it takes a long time, he has no talent, and so forth. Such messages, far from encouraging and motivating the student, make him unconsciously reticent and build up a barrier against the "intrusion" of new knowledge. The teacher must therefore have a light hand and great presence of mind to avoid reinforcing these highly negative messages in any way. This puts heavy demands on the teacher and places him in a difficult situation.

It is serious to begin by giving the student the impression that the French spelling system is confused and discouraging (ibid, 25)

"This interesting remark calls for further development. It would be worth knowing why the authors think it is serious to give this impression, and why the remark is confined to the spelling system."

In a suggestopaedia course, the rate at which new content is presented has been carefully studied: it is neither too fast nor too slow. Care must be taken to avoid boredom and monotony and to dispel any impression of difficulty and failure to learn. Beginning a new lesson produces precisely this positive effect which stimulates interest and increases the student's confidence in himself and the process in which he is involved. A desuggestion/suggestion dialectic is thus created at the second, or paraconscious, level.

An identical effect is produced by presenting a large volume of material to the student in a single lesson. The average number of lexical units alone presented in each lesson of the first course is approximately 150. This serves two purposes: on the one hand it stimulates the student positively to assimilate a considerable amount in a short time, while on the other hand it enables him to use the language as a communication tool as early as possible. Before any conversation is possible, one must have something to say and the means of saying it. The Sofia Institute's new suggestopaedic Italian course now begins with a huge first lesson containing nearly seven hundred different lexical units, which provide students with a wide variety of potential elements of communication. Recently Tracy Terrell emphasized that, "If communicative competence is an immediate goal, we must establish as quickly as possible a large lexicon with very general syntax rules" (1977, 327). This is what suggestopaedia as applied to language teaching has been doing for years. All this of course presupposes that the memorization of these groups has been made easy, as will be discussed later; the close interrelationship between components is thus immediately apparent.

DIRECT ORIENTATION TOWARD COMMUNICATION

Without analysing the structure of a course in detail, we must still underline the importance of one point, which is closely connected to the previous one; in language learning, the beginning of a course is a particularly sensitive and important moment. This initial phase may largely determine the learner's language behaviour, that is, his receptivity to the message with all its necessary consequences (stimulation or otherwise to speak, facilitation or otherwise of understanding language and so on).

"Anyone, any adult who has to learn a language of which he is

totally ignorant is in a rather special psychological state involving fear and apprehension of the unknown difficulties of a new language, or uncertainty as to his own ability to learn any language. This psychological state, which may or may not be conscious, can vary from a slight internal tension to extreme anxiety, which undoubtedly leads to psychological blocks detrimental to learning. The teacher may actually contribute to reinforcing this depressed or negative state by having the student repeat the same thing several times, making critical remarks or expressing dissatisfaction by his gestures or facial expressions. The student will only be free of his fears when he can talk and communicate, and will then learn much more easily" (Racle 1978). To return to Curran's distinction (1976), the student must pass from a "defensive" learning (or pre-learning) state to a "receptive" state. In Lozanov's terms, we must circumvent the anti-suggestive barriers which prevent him from receiving the message.

When someone is learning a new language, being able to speak it within a very short time completely changes any negative view he may have of himself or the language he is studying (Stevick 1973, 1); such a view may be an unconscious result of negative environmental influences (whether family, social, national or whatever) as well as previous unsuccessful or unpleasant learning experiences.

From the very first minutes of a suggestopaedic course, the student is in a quasi-real communication situation within which he can develop and react, for he is directly involved. The twelve students who make up the group are caught up in the first dialogue, the theme of which is "getting acquainted". This theme corresponds to an actual situation, that of twelve people who are going to be in contact for a certain length of time, are gathered together for the same purpose and thus need to find their place in the group (cf Maslow 1954, Knowles 1974, 83), or in other words, to assert their identity in relation to the identity of others.

The important elements in this teaching approach are the second-level stimuli which act on the student's subconscious; he is freed very quickly from his inner tensions, because after a brief contact with the language he can already talk and exchange something with his neighbour. In other words, right at the beginning of the course he is put into the state of psychological relaxation necessary for effective learning.

If we project Maslow's scale of needs, we find that the result obtained answers the student's need for esteem. His opinion of himself rises because he is able to realize very quickly that he can talk and communicate in this new language and at the same time and for the same reason improve his image in the eyes of others.

The result of all these unconscious stimuli soon makes itself felt.

The pleasant physical surroundings of the classroom are enhanced by a psychological climate in which the adult learner feels at ease. As the object of the teacher's personal attention, he does not feel anonymous. Moreover, the teacher introduces him to all the other members of the group, pleasantly and favourably, Communication is established.

The student perceives, consciously or unconsciously, that he can learn a new language and can use it. His fears subside, the learning process holds his interest, involves him, entertains him and motivates him to speak. This is the key point: bringing the student actually to use the new language, in a normal communication strategy.

In an article published in *Education and Culture*, D A Wilkins (1975, 15) remarked that the traditional conception of language teaching often neglects the very important fact that "language is a feature of social life." This fact is, however, observed by students, although perhaps unconsciously. As a result they compare the respective language systems of the original and target languages. The unconscious perception that the target language has no immediate function affects the student's receptivity and makes him less willing to speak. The opposite observation has a positive effect, however. In the suggestopaedic system of language teaching, communication takes place at the start, as Wilkins wished: "Would it not be possible, in designing a global system of language teaching, to take the communicative intention of the learners as the starting-point instead of as the end-point as is usually the case?" (ibid, 18).

The student's need to communicate is immediately satisfied, in proportion to his abilities and the time spent on learning. Obviously each student unconsciously expects to be able to use this language very early, for the many reasons discussed above. The sooner this objective is attained, the more confidence the student gains and the more favourably disposed he is toward the learning situation in which he finds himself (including his teacher, his classmates and the method). His results are thereby improved, and a circular effect develops.

In these conditions, "the suggestopaedic manual, far from being a mere teaching aid dealing with certain lexical and grammatical material, is one factor in a significant suggestive complex, a means of achieving a suggestive atmosphere in the teaching process. Its content, nature, structure and presentation to some extent determine the results of the course" (Novakov 1973, 92).

We have here two complementary aspects which underlie the organization of the basic material of a suggestopaedic course. On the one hand, the material satisfies the student's need to communicate by providing him with the means of doing so without undue concern for linguistic progression, while on the other hand, the emotional factors which may

have unconscious repercussions on learning are taken into account.

"The manual creates the necessary conditions for an interesting and emotionally satisfying learning process as well as for a suggestive classroom atmosphere" (Novakov 1973, 293). "The situations presented are typical, real, meaningful and relevant to the students' experience. All this facilitates their activity" (ibid, 292).

In this context we may quote an earlier (Racle 1977^a) discussion of T Slama-Cazacu's "dynamic-contextual" theme (1975, 313): "The phenomenon of communication as it takes place, the alternate exchange of replies, the gradual construction of the sentence, the alterations made because of changes in the state or situation of the partners" serve as a basis for learning. This increases the student's interest in learning the language and using it in a context approximating real life. Like real life, this context leaves room for imagination and fantasy. Furthermore, the method greatly helps the student to "open his mouth", which is often very hard to do.⁷ He speaks, and by speaking he learns. Throughout its duration the course never ceases to invite and encourage students to speak, without constraint, tension or exhaustion.⁸

In 1971, the Russian linguist Z M Tsvetkova stressed that suggestopaedic language courses were basically oriented toward communication and enabled the learner to perform "linguistic actions" (Racle 1975^b) or speech acts. At a time when language training is being redirected from all sides toward communication, it is interesting to note that suggestopaedic courses followed this line before the end of the sixties. In a historical perspective such as that adopted by Coste in 1972, one cannot afford to pass over what has now become the subject of new research and development. It must not, however, be forgotten that the second level is here taken into consideration:⁹ once again, the close connection between all the elements involved, all the relevant factors, is very apparent.

Concern for the second level also accounts in part for the use of the student's mother tongue as an auxiliary tool. In a beginners' course, for example, texts are presented in two columns, with a translation into the student's first language opposite the target language text. This enables the student to check his understanding of the target language and thus provides first-level support. At a paraconscious level, however, the student is reassured to know that he can always turn to his mother tongue if something escapes him. At the beginning of the course especially, the teacher does not hesitate to use the student's first language to give him the necessary explanations or instructions, and the student knows he can always resort to his language to ask a question or request an explanation. Instead of traumatizing the learner by making his mother tongue taboo, suggestopaedia turns it into a reassuring psychological tool (and incidentally saves time).¹⁰ It is

obvious that this is not at all the old "grammar and translation" method.

THE GROUP

We mentioned above that adult groups in a suggestopaedic language course were made up of twelve people. This is a rather significant and at the same time highly functional number. It would be difficult to add to it: "When a group numbers more than twelve, a spirit of faction seems to appear" (Beal, Bohlen and Raudabaugh, 1969). This remark may also apply to language courses. On the other hand, the number cannot be reduced substantially without losing efficiency. The reason for this is very simple:

a larger group is likelier to comprise a resource-person, a quicker and more "gifted" learner who will guide the others. Allee (1939) made an interesting discovery about goldfish: when one goldfish is conditioned to find the way out of a maze and he is placed with other untrained goldfish, the group as a whole learns faster than a similar group made up entirely of untrained goldfish! South (1927) discovered that groups of six found a solution faster than groups of three. Bekhterev and De Lange (1924) reached similar conclusions in other types of experiment. "The more subjects there are in a group, the higher the chance is that it will contain an 'expert' and the greater the likelihood of a rapid solution" (Klein, 1970). Furthermore, "When there are differences in aptitude or ability in a group in which everyone must find a solution the interaction between the group members enables the less gifted to find the solution through the aid they receive from more gifted participants" (ibid, 17).

Other observations have been made on the group effect in the performance of certain duties. Allport (1929) noted that team work increases performance speed, and Lorenz (1933) observed that, in a group, slower workers tend to speed up in response to fast workers.

The group effect has been known and used in psychotherapy for a long time. "It may be thought that special factors intervene in group dynamics and their action can be used for therapeutic purposes" (Palmade 1973, 98). L C March formed groups of five hundred people, and wanted psychiatric hospitals to be like schools: "Neurotics are not patients but students who have failed an important subject: civilization" (1931). Lozanov, when developing his integrated psychotherapy (1967), formed groups of forty, sixty or a hundred people (Lozanov, 1971). "The training and therapeutic effect of group psychotherapy demonstrates very conspicuously the dominant role of the social environment in forming personality and keeping it balanced."

Without going into greater detail, we may note that the factors which favour positive personal development in psychotherapy groups also occur in learning groups. Palmade underlines the usefulness of transfer-

ring knowledge of group dynamics to a wide range of fields (op cit, 100). That is precisely what Lozanov did when he transferred psychological knowledge from psychotherapy to learning.¹¹ "The suggestive effect of the environment may lead to surprising results" (ibid).

This may help to explain why the suggestopaedic method favours relatively large groups containing students with varied abilities, despite prevailing conceptions about homogeneous groups and small numbers.

Based on a more profound psychological analysis of learning into which the effects of unconscious interactions have been integrated, suggestopaedia devotes, as we have seen, considerable attention to the group component as it relates to the other components of the system.

(To be continued)

NOTES

1. "In second-language acquisition, then, the principle partners are the student and the teacher. We may get valuable assistance from a number of outside professional services. For help with the deep, primary problems, we may turn to the specialist in psychological counseling." (Stevick 1973, 104)
2. "In dealing with some of our secondary problems, such as selection, graduation and sequencing of materials." (ibid)
3. See G. Racle, *A Chronological Summary of Dr Lozanov's Works, Suggestopaedia Canada*, 1977, 1.
4. The Pygmalion effect will be discussed a little later.
5. See, for instance, G. Nimier, *Mathématiques et affectivité*, Paris, 1976.
6. "Suggestopaedia is based on the following three principles: joy and absence of tension; oneness of the conscious and unconscious; suggestive interaction." (Lozanov, 1977, 3)
7. "It must be acknowledged that classroom conditions are rarely stimulating and that they hinder the creation of a natural situation." (F Van Passel, *L'enseignement des langues aux adultes*, Paris-Bruxelles, 1970, 115)
8. We are a long way from Claude Bonnafont's experience, described in "J'ai tenté d'apprendre l'anglais en quatre semaine" (I tried to learn English in four weeks), *Psychologie*, 197, pp. 43-47, from which this quotation is taken: "The work week is ending. I am discouraged, or rather, depressed. I feel as if I am walking through quicksand in the dark or that I am in an airplane circling endlessly in pea soup above a crowded airport."
9. In a collection such as the one published by E Roulet and H Holec, *L'enseignement de la compétence de communication en langue seconde*, Neuchâtel, 1976, we find no concern for this area which however is fundamental in functional psychopedagogy.
10. D.T. Terrell (1977) also favours the use of the mother tongue for psychological reasons... "by permitting response in L 1, he (the student) can... be comfortable in the communication process."

11. "After working for about fifteen to twenty years as a psycho-therapist I still think there are some communicative factors in this psychotherapeutical communication which are the main points in getting some good results and extracting these suggestive factors step by step. I've come to the conclusion that the same suggestive results are taking part in all pedagogical processes". (Lozanov 1975, 282)

MUSIC

"The application of music as an integral part of suggestopaedic teaching is based on experience and progress in the field of musicotherapy.

Experience acquired in the field of musicotherapy can to some extent be applied to suggestopaedia, although it cannot be forgotten that suggestopaedia poses new questions and problems" (Lehman 1973, 264).

Here again, psychotherapy contributes to learning. In a suggestopaedic language course for adults, a special place is reserved for music. The teacher gives an artistic reading of the text of the lesson over a background of classical or preclassical music. The teacher's voice adapts to the volume of the music and tries to follow its rhythm. Meanwhile the students sit comfortably in their armchairs and listen. They are asked to pay attention to the music. The listening brings the student into a particular state which Lozanov calls concert pseudopassivity. "Thanks to the music . . . the hearer's normal physical tension gradually decreases" (ibid, 265) and his receptivity increases. "The listener is in a passive state and makes no intellectual effort to memorize or understand; he lets himself go so that he can perceive the musical program emotionally" (Lozanov 1971, 247).

Music contributes significantly to creating an agreeable suggestive atmosphere which makes it possible to circumvent antisuggestive psychological barriers or mitigate their effects. "Appropriately selected music can, so to speak, open the human mind on the psychological level" (Lehman 1973, 265). This statement must immediately be qualified, as Dr Lozanov stresses, for music acts only in conjunction with other recognized suggestive factors, notably the organization of the course according to two levels (conscious and paraconscious), some elements of which have been discussed in the preceding pages.

The concert contributes to creating a state of receptivity induced by what looks like passivity but is actually associated with a state of psychological relaxation and increased concentration of superior cerebral activity. The use of music is probably one of the most original and useful aspects of suggestopaedia. "Thanks to appropriately chosen music, the listener's psychological and physical tension

progressively decreases, giving place to a certain psychological self-regulation" (Lehman 1973). Kohut (1957) has long since drawn attention to the fact that music can effectively contribute to reducing inner tension and decreasing anxiety. Among the "ingredients" Kuhnner recommends for combatting his patients' anxiety and creating a climate of relaxation are "a soft background of music" and a physical climate created by the environment in conjunction with an "empathetic" patient/doctor relationship. "All these tend toward developing stabilizing emotions such as emanate from feelings of acceptance, comfort, security and trust" (Kuhnner 1962, 98). Ruiz and Pilon reached a similar conclusion in a comparative study of musicotherapy and ergotherapy (1969). Many other studies support this, including those of Scott (1960) and Gabai-Jost (1972). While listening to a concert, the listener lets himself absorb the music quietly - passively - and lets it carry him along emotionally. Obviously this is a mental state (Lozanov) free from fear, anxiety and anguish. This state of receptivity promotes memorization of a large quantity of material without fatigue or effort. The music facilitates the establishment of this state of pseudo-passivity, like a piece of a puzzle in which everything closely interlocks.

Suggestopaedic learning, especially during the concert sessions, combines apparent external passivity with intense internal hyperactivity in the central nervous system. It is important to note that this is a state of mental, not physical, relaxation. Many experiments (Lozanov 1971, 1977) have shown that physical, muscular relaxation has no intrinsic value (since the effects obtained are related not to the relaxed muscle state but to the suggestion included in the procedure).

By holding the listener's attention and becoming a first-level element, music creates an emotional climate which affects the listener suggestively, countering his antisuggestive reactions (tension, anxiety and aggressiveness) and neutralizing the specific action of the antisuggestive barriers, the emotional barrier in particular. At the same time, the message read by the teacher (the text of the lesson) is transmitted at the second level directly to the unconscious, where it is assimilated and absorbed. No intellectual effort is needed to retain or understand: the student "devotes himself calmly to intuitive perception of the musical program" (Lozanov 1973), while complex processes take place in the higher nervous system. "By relying on this concert pseudopassivity and a suggestive orientation aimed at overmemorization, for example, we can more readily surmount the antisuggestive barriers and free reserve psychic potential" (ibid, 32). "The role of music in suggestopaedia is to create perceptive psychophysical harmony in the individual and make him as susceptible as possible to the actual suggestopaedic action . . ." (Lehman 1973).

Tension is thus decreased by the musical attraction on the first level (psychological relaxation) while the mental processes are acti-

vated (concentration). The positive action of music has often been demonstrated experimentally, by Lehman among others: "We were able to observe (and the results of opinion polls confirm this) that the application of music as a component of suggestopaedic courses leads to generally improved results among students and a marked rise in ability to memorize" (Lehman 1973, 266).

"During the course, we had a chance of truly assessing the effect of the music sessions. For instance, a student who for some reason or other had missed a music session failed to master the material given in it in such a way as he would have mastered it had he attended the session. The gap caused by the loss of this material was felt by him throughout the course". (Rabcsak 1975, 34). "The results of our experiments have shown that experimental subjects relax when listening to suitable music and take in far more information than under normal circumstances. Mozart, Beethoven, Vivaldi, Corelli, Rachmaninov and Tchaikovsky have proved to be most suitable" (Lozanov, quoted in Sofia News, 1974).

The judicious use of music makes it possible therefore to present a vast program rapidly, as was indicated above. Once again, we see the close overlapping of all these elements which interact to create the most favourable learning conditions possible.

It should also be added that the use of music is an excellent example of combining the arts with teaching. However, it is not the only one, even though it may be the most remarkable. The entire artistic realm, in the broad sense of the term, conveys considerable suggestive values: "The arts have the highest suggestive influence ... The arts indeed create a specific environment of an emotional nature which stimulates individual capacities and increases receptiveness" (Racle, 1975^a, 218). Incorporating the arts into a teaching process thus becomes an essential element of a suggestopaedic method of teaching. In this way, mime, song, drama, reading and rhythm are just as much part of a suggestopaedic learning process as concert sessions, which are perhaps the best-known artistic element of Lozanov's suggestopaedia.

In order to understand the role of music in suggestopaedia, it is extremely important to place it in context. It is an element of the artistic realm that is combined with psychology and didactics to form a global pedagogy, or "gestalt teaching," which addresses itself to the whole of the person who is engaged in learning: "This system is a global system ... it is a global approach toward the personality. This globality is because of the global activation of the personality." (Lozanov 1975, 297)

THE TEACHER

In this type of teaching system, the teacher plays a fundamental

role in the learning process which must be properly understood. First of all, a definite situation exists: the teacher is the person who possesses knowledge; not only does he know what he is teaching (language or another subject), but he also knows how to teach. At least, this is the more or less unconscious picture that the student has; the teacher "represents the authority that is conferred by knowledge - not only knowledge of the method, its underlying principles, its effects. He is therefore a competent person, and because he is competent the students can learn merely by following his instructions" (Racle 1975^c, 251). Whether we like it or not, a suggestive, that is, neither rational nor truly conscious, relationship exists between the teacher and the student, a *into* the relationship between physician and patient.

"*Mutatis mutandis*, these factors are the same in psychotherapy, medicine, anaesthesia or teaching. In each case, a relational situation exists on which a result depends, theoretically, consciously desired by both parties in question. 'Balint (1966) was one of the first to show that the doctor-patient relationship is more than a mere professional and technical relationship. It is an emotional relationship in which the two participants are involved'. The comments by Dr P Guicheney (1974) illustrate perfectly what Lozanov had evaluated and expressed in his work" (Racle 1977^c).

"The principle of suggestive interaction requires reform in the learning and education process compatible with the relationship established in group psychotherapy" (Lozanov 1977, 1).

We know the sometimes astonishing effects of the "medical power" possessed by physicians. The importance of the placebo effect has been acknowledge many times, as well as its negative iatrogenic counterpart. The physician's power is no doubt imbued with the "magical power" (Valabrega 1962) from which it proceeds and, in this way, the emotional aspects of which may be felt either positively or negatively. In the conclusion of an important study recently conducted at McGill University, E Pederson writes: "We are able to prove that it is really the teacher who makes all the difference" (1978). In a study of problems affecting little boys at school, R C Bradley concludes that some teachers "unconsciously have a negative unfluence on little boys" (1976, 111). Rosenthal and Jacobson have studied the same problem at length and a well-known work contains a report on their research (1968).

School- or teacher-induced problems have been noted by a number of specialists. D I Platonov and Y Katkov stressed the significance of negative verbal influences which may arise not only in the course of a medical procedure, but also in a teaching process (1959). "We know that a thoughtless remark by a teacher may have very serious consequences. Verbal influences of a negative nature may readily give rise to a predisposition for psychological traumata" (Kitaev 1959).

We should not forget that adults are subject to this type of influence, which is exerted at a paraconscious level. Insofar as the behaviour of the teacher is in tune with the means used, the beneficial effect of suggestopaedia is at its maximum. We could no doubt apply to the teacher the expression coined by Levy (1968) in another context, namely the "power of competence": which wins the confident approval of the student and leads to relaxation, serenity, assurance and development in learning. The opposite is just as prone to lead to the failure of learning or at least seriously hinder it. "The teaching system is organized in such a way that it seems to suggest and even reaffirm the difficulty of the very idea of "studying". Our educational system is based on the principle of repetition, which gives rise in the subject to the fear and worry that he will not be able to assimilate the material that is presented. Attention must also be drawn to the non-psychotherapeutic methods applied by certain teachers who have not received the necessary teaching preparation. By their attitude (mimicry, movements, gestures), these teachers only reinforce teacher-induced problems" (Lozanov 1976).

L Schiffler recently published a study on the teaching styles and forms of social interaction encountered in teaching foreign languages (1976). His main conclusions are given below.

"The authoritarian approach leads the student to adapt directly, but at the same time results in a deterioration of personal and emotional relations between him and the teacher. This is manifested in negative emotional experiences, decreased spontaneity and participation in the social sphere as well - and increased dependence with regard to behaviour and work on people with whom they have close emotional ties. Other long-term effects resulting from the long years of social experience that students have in school have also been noted. These include lack of motivation for personal work, conformist thinking, intolerance and an inclination to life styles and forms of government of a dictatorial nature, especially in times of crisis.

Teaching styles which promote integration are designed to avoid such effects and, in doing so, to promote positive attitudes. With this approach, it is possible to establish a more relaxed classroom atmosphere quite quickly, to increase the students' attention, to reduce the difficulty they have in following the lesson and finally to improve their social behaviour."

Knowles has also emphasized the importance of the teacher's behaviour: "The behaviour of the teacher probably influences the character of the learning climate more than any other single factor, however" (1974, 41). The learning atmosphere is in fact a key concept in suggestopaedia; when Lozanov speaks of a "joyful liberty in the study process", he is thinking of this climate of psychological relaxa-

tion which promotes "calm intellectual, mnemonic and creative activity" (Lozanov 1977), which eliminates tension, anxiety, fatigue and so on. "The teacher's opinion of the student and his abilities becomes the nucleus around which the student's self-confidence is built. In this calm atmosphere the student will acquire enough self-confidence to help him in his self-development later on" (Pashmakova 1977, 133).

In his research on the Pygmalion effect, R Rosenthal found four apparently determining factors:

- climate; a much warmer social and emotional environment is created around "special" students;
- feed back; their results are communicated to them more frequently;
- input; they are provided with teaching which is broader and at a higher level;
- output; they are encouraged much more to respond and especially to question (1973, 60).

In fact, these factors describe the attitude of the teacher towards the student, as well as some aspect of his positive behaviour. For now, we shall consider only the importance of the teacher's role and its unconscious effects. However, attention should also be drawn to the effect of the teacher's opinions which to some extent condition the student's progress. Furthermore, Rosenthal indicates that "the Pygmalion effect does exist in certain circumstances. Moreover it is not limited to young children and rats; adolescents and adults are affected too" (id., 59).

This effect has also been revealed in the working world. Evan's studies also contain a similar viewpoint regarding the administration of placebos: When the physician is sure that the medication will be effective and the patient believes him and is convinced that the physician knows what he is talking about, the chances are excellent that the results will be positive... The effectiveness of the placebo is proportionate to that of the active analgesic agent that the physician and the patient believe they are using. When a practitioner thinks that he is prescribing a powerful analgesic, such as morphine, the placebo has a powerful effect. However, if the practitioner believes that the analgesic is weak, the action of the placebo will be weaker, while, proportionately, it is still half as effective as the real product" (Evans 1974, 58-59).

It may be concluded from this that the teacher's role goes much deeper than a superficial examination might lead us to believe. We might also question the practices in some circles of classifying students by aptitude and handing over the results of these tests to the teacher who is taking charge of the group. Furthermore, the problem

may be aggravated by the creation of entire groups of people classified as having little or no aptitude. This reinforces the observations on groups made above.

STUDENT

As everything clearly indicates, with a suggestopaedic approach everything is built around the student. It would therefore not be off-key to speak of a new art of teaching or communicating, in which optimal conditions are created and learning is made possible in a happy and stimulating way, in tune with human potential. Thus, the student is at the heart of the system and the entire dynamics of suggestopaedia aims at making the most of his resources, his abilities and his known or unknown possibilities, whether the student is a child or an adult.

The fundamental question is of course one of relational dynamics between the student and his learning environment. The creation of a suggestopaedic learning environment acts on the student at a conscious and a paraconscious level to activate his entire potential and, consequently, to simplify his learning, stimulate his creativity and develop his personality (and possibly eliminate certain psychological and psychosomatic problems).

Such learning is not in the least passive; Dr. Lozanov laid great stress on this point at the end of the first international symposium on suggestology: "Is this passivity? For our part, we say to the students 'In the learning process, there is no need to be tense, to be afraid or to make superhuman efforts to establish all sorts of associations; it is not necessary to repeat what you must memorize one hundred times until you have a "sore" on your brain, as some of our critics used to say.' We tell the students, 'You can assimilate the material naturally and calmly. Free yourself from any nagging uneasiness. Free yourself from anxiety about memorization and procedures. Everything that reaches your sensory organs leaves a mark on the brain. The only difficulty is receiving the stimulus in such a way that it may be easily activated and used constructively in practice'. What is passive about all that or limiting to human activity? We teach people to free themselves from passive activity. We teach people how to learn with pleasure, so that learning is not a burdensome and arduous process or duty, but the happiness and joy of the 'painless birth' of knowledge" (Lozanov 1973^b).

In other words, eliminate sterile activism, which serves no purpose and promote creative activity. For the last fifteen years, great stress has been placed on the changing role of the teacher in adult education. He is presented as an agent of change or a learning facilitator, a guide whose "ultimate objective is to help people grow in their ability to learn, to help them to become their mature selves" (Knowles 1974, 34).

This is exactly the objective that suggestopaedia has set itself; this is also why it is very much in line with the new perspectives on adult education. Suggestopaedia has been spoken of as an "integrated teaching system" (Gourgoulova 1973, 628) and the expression is quite accurate. On the basis of recognized principles, all known positive means are used and account is taken of the conscious and paraconscious levels on which they act, and of the conscious and paraconscious levels at which the student reacts. This point is extremely important since it explains the deep relational dynamics that suggestopaedia establishes among the three points of the triangle mentioned above. As far as the student is concerned, all his resources and conscious experiences are integrated into the process at once (not only his linguistic knowledge in the case of learning a language), as well as his wish to learn and his learning objectives. However, his conscious reactions are also integrated and these contribute to helping him learn and develop his personality. This is where we may well speak of deep psychopedagogy.

EFFECT AND IMPLICATIONS

Such psychopedagogy has multiple effects; since it applies to the person as a whole, this is not in the least surprising. According to Lozanov, the results obtained may be roughly described as follows.

With the suggestopaedic system of study, the memory's reserves, intellectual activity and generally the entire personality of the student are brought into action.

Teaching is always accompanied by a restful effect or at least a lack of fatigue. Where the students feel tired, there is no suggestopaedia.

Suggestopaedic teaching must always arouse pleasant emotions.

By attenuating aggressive tendencies and promoting the social adaptation of the student's personality, the suggestopaedic system of study exerts a positive educational influence.

During the suggestopaedic study process, a considerable psychoprophylactic and psychocurative effect has been observed in cases of functional illnesses and in instances of functional components of organic suffering.

"These results demonstrate that suggestopaedia is produced by psychotherapy and harmonious art forms closely connected with, and integrated into, the pedagogical process" (Lozanov 1977, 1). On the whole, the results obtained from various parts of the world where suggestopaedia is used for teaching languages have shown the accuracy of Dr Lozanov's views.¹²

"Suggestopaedia avoids behavioural pseudoactivity, which not only tires the students but also does not speed up the acquisition of the new material. Suggestopaedia provides for inner activity, stemming from a positive and well-motivated attitude toward concrete learning" (Lozanov 1973^b). Perhaps this is one of the most significant effects of suggestopaedic teaching: creating a positive attitude toward the learning process itself. This point could be discussed further, but it may be asked whether the very positive results of suggestopaedia, especially the long-term results, are not due to a change in attitude or to an increasingly positive attitude on the part of the student.¹³ Many recent studies have in fact demonstrated that a positive attitude is needed for a language to be acquired and is probably more important than aptitude or intelligence (Gardner and Lambert 1972; Guiora 1971; Nida 1971).

However, the excellent results are subordinate to the observance of a few basic principles that cannot be left undiscussed. It is essential that a teacher using suggestopaedia have appropriate training. This point has been frequently emphasized,¹⁴ quite recently by K Pashmakova: "Our experience [at the Scientific Research Institute of Sofia] has shown us how important it is that teachers should be thoroughly trained" (1977, 128). Such specific training is all the more necessary for those who must produce teaching material or suggestopaedic courses. In fact, it is of the utmost importance to use texts designed in accordance with suggestopaedic principles and to adhere closely to this philosophy of education at two levels. The very conditions of learning must also be examined in the light of the same principles: the nature of the premises, lighting, colours, furniture and so on. This overall preparation must not be treated lightly if we really wish to obtain significant results.

CONCLUSION

The few preceding pages do not constitute a treatise on the suggestopaedic teaching of languages. This was not the objective, but rather to shed some light on a few aspects of this fascinating approach and to show its deep interconnections. Above all, we should recall the globality of the process, which addresses itself to the person in his entirety and takes into account both the rational aspects and the emotional implications of learning, as well as psychology and physiology (it would also be of interest to pursue the whole question of music, for instance, in relation to brain function.¹⁵)

Terrell writes: "Language knowledge stems from two sources: what is learned and what is acquired. Learning is the conscious process of studying and intellectually understanding the grammar of L2. Acquisition, on the other hand, refers to be the unconscious absorption of general principles of grammar through real experiences of communication

using L2. It is the basis for most first language ability and in terms of L2 is commonly known as 'picking up a language'" (1977, 327).

This distinction may be taken up and broadened to fit the suggestopaedic teaching of languages. On the one hand, suggestopaedia simplifies the acquisition of language - what Terrell calls unconscious absorption - as much as possible by using deep psychopedagogy. However, it must be pointed out that this absorption also includes the general principles of grammar and vocabulary, usage rules and so on. On the other hand, it promotes learning by the positive effects of non-conscious acquisition and by the stimulation of the student's intellectual capacities. There is another very important dialectic process here, though it is not often brought to light, except perhaps in the works of V A Artemov, who discusses the matter of "the oneness of imitation and conscious action in teaching foreign languages" (1969, 153). In learning any language, one begins with a process of imitation; this is one of the first stages of knowledge, for it is a synthetic action which makes it possible to know. Imitation, which is the proof of acquisition, makes it possible to know the model being imitated. In other words, the greater the acquisition, the simpler and more straightforward learning will be. "It is obvious that imitation constitutes a certain preliminary synthetic stage leading to analytical knowledge" (ibid 163).

"From a methodological and psychological point of view, synthesis cannot be isolated from analysis" (ibid), or acquisition from learning. "Only their unity can guarantee the success of knowing and studying. This also applies to the study of foreign languages, where the most reasonable approach is to combine language rules with the language activity, and analytically conscious assimilation of habits to synthetic initiation elements" (ibid, 164).

The suggestopaedic teaching of languages makes an invaluable contribution to language teaching. However, it is essential to understand its "deep workings" to make judicious use of it. Holyband was no doubt using suggestopaedia "without knowing it" when he oriented his courses toward immediate communication in a realistic and practical way; when he did not hesitate to resort to his students' mother tongue; when he varied their activities and asked them to read their text at night before going to sleep.¹⁶ Since Holyband, considerable progress has been made thanks to the work of the Sofia Institute and other centres using suggestopaedia. Nothing is concluded yet, but the beginning is auspicious. "Wir haben einen Weg gefunden, aber wir sind noch am Anfang" (Granzow quoting Lozanov 1978); (We have found a way, but we are still at the beginning.)

NOTES

12. The results known are taken from Bulgarian, Russian, Hungarian, East German, American and Canadian experiments; the following may be consulted on the subject: *Problemi na suguestologiyata*, Sofia, 1973; *Suggestology and Suggestopaedia*, 1975, 1-3; *A Teaching Experience with the Suggestopaedic Method*, Ottawa, 1975; *Salt Journal* 1976-78; the reports from METEZ (Hungary).
13. "Most research - looks at an achievement or skill outcome rather than the development of attitudes." (Isaac and Michael, 1976)
14. See, for instance, G Lozanov, O Markley, G Racle... 1975, 290 et seq.
15. Cf Balevski, 1976, 1977.

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